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Westminster Cathedral is the mother-church of the diocese of Westminster. It is also a Metropolitan Church, its prelate being accorded precedence over the three other provinces of England and Wales. The present occupant of the See is Cardinal Francis Bourne, fourth Archbishop of Westminster.

THE STORY OF THE CATHEDRAL

The Site

When in 1850 Pope Pius IX re-established in England the old forms of Church government which had been overthrown by the Reformation, the newly-elected Archbishop of Westminster, Cardinal Wiseman, found himself without any church which could be used permanently as a Cathedral. He chose first St. Mary's, Moorfields, and then Our Lady of Victories, Kensington, as *pro*-Cathedrals.

Cardinal Manning, the second Archbishop of Westminster, was able towards the end of his life to buy the ground on which the Cathedral now stands. Originally known as Bulinga Fen and forming part of the marsh round Westminster, it was reclaimed by the Benedictine monks, who were builders and owners of Westminster Abbey, and used as a market and fair ground. Its great

yearly celebration was St. Mary Magdalen's fair, held on her feast day, July 22nd. After the Reformation and the eviction of the monks from their abbey and lands, the place served in turn for a maze, a pleasure garden and a ring for bull-baiting. Here, after the defeat of Charles II at Worcester (1651), the Scottish prisoners were interned by Cromwell, fifteen hundred of them being subsequently shipped to the Guinea merchants. In 1826 a prison was erected on the spot on strong and deep foundations destined to save much labour and expense in the building of the Cathedral. The prison was dismantled and the ground idle when it was bought in 1883 by Cardinal Manning.

The Building

Very soon after his election to this See in 1892, Herbert Vaughan, third Archbishop of Westminster, began the building. The architect chosen was John Francis Bentley. The first stone was laid in 1895 ; the foundations were completed in 1896 ; and the fabric of the building early in 1903. The work had thus taken only seven years, but neither Cardinal Vaughan nor Bentley was destined to see the completion of their great undertaking. Bentley died suddenly in 1902, when fifty feet of the campanile had still to be erected. The Cardinal followed him a few months later and thus it happened that the first public religious service held in the Cathedral was the Requiem of its founder, Cardinal Vaughan.

The Architecture

The Early Christian Byzantine type of architecture chosen for the Cathedral offered many advantages. It enabled the structure to be finished in a very short time ; it was far less costly than Gothic, and it provided ample space for great ceremonies. Its best known prototypes are St. Mark's in Venice and Santa Sophia in Constantinople.

The brickwork of the Cathedral is original and beautiful. Twelve and a half million hand-made bricks were used in its construction. The bricks of the interior are purposely left rough and unpointed in order to afford a satisfactory surface for the adherence of the marble and mosaic to be used in the subsequent decoration.

THE EXTERIOR

The **external dimensions** of the Cathedral are :—

Extreme length - - - -	360 ft.
Width - - - - -	156 ft.
Height of nave - - - -	117 ft.
Height of campanile to the top of the cross - - - -	284 ft.
It covers an area of about	54,000 sq. ft.

The **main entrance** (used only on Sundays) is in Ashley Place.

Below the balcony the central panel over the great arch bears the dedicatory inscription :

Domine Jesu Rex et Redemptor
Per Sanguinem Tuum Salva Nos.
(Lord Jesus, King and Redeemer,
Save us by Thy Blood).

Under the arch, the **tympanum** contains a mosaic representing Christ Our Lord seated holding an open book on which are written the words : *Ego sum ostium ; per me si quis introierit salvabitur.* (I am the gate : if any one enters by me he shall be saved—*John* x, 9). On the left stands Our Lady and on the right St. Joseph. Kneeling left and right are St. Peter, with his keys, and St. Edward the Confessor holding the famous ring which he once gave in charity to a beggar.

The central doorway, measuring 16 ft. 9 in. high and 10 ft. 6 in. broad, is crowned with a low relief of the Sacred Host and the chalice. On either side of the entrance **sculptured medallions** contain demi-figures of twelve Archbishops of Canterbury. Below each

medallion, name and date are given as follows : *Left of the entrance,* St. Augustine, 597 ; St. Laurentius, 604, and St. Mellitus, 619 ; St. Justus, 624, and St. Honorius, 627 ; St. Theodore, 668 ; St. Dunstan, 960. *Right* : St. Elphege, 1005 ; St. Anselm, 1093 ; St. Thomas, 1162 ; St. Edmund, 1234 ; B. Boniface, 1254.

The **usual entrance** is through the porch in Ambrosden Avenue. Above the door is a cross, encircled with laurel leaves.

On either side are **medallions** of four great doctors of the Church : *Left,* St. Augustine of Hippo, 430 ; Pope St. Gregory, 604. *Right* : St. Francis of Sales, 1622 ; St. Alphonsus Liguori, 1787.

Above the doorway : *Left,* St. Peter the Key-bearer. *Right,* St. Edward the Confessor, to whom the Cathedral Tower is dedicated, bearing in his arms the model of Westminster Abbey which he founded.

The Tower and the Lift

Immediately within the porch on the left of the entrance is the **lift** by which, for one shilling, visitors may ascend the campanile. A wonderful panorama can be seen from the top of this, the highest view point in London. A chart showing the chief objects of interest in the landscape will be found on page *xi*.

The **campanile,** or bell tower, 273 ft. in height, is dedicated to St. Edward the Confessor. It has one bell, "Edward," the gift of the Duchess of Norfolk. The inscription upon it runs as follows : "Pray for Gwendolen, Duchess of Norfolk, who has given this bell to the glory of God and in honour of St. Edward the Confessor, in the year 1910. While the sound of this bell travels through the clouds, may the bands of angels pray for those assembled in thy church. St. Edward, pray for England."

Above the tower rises a metal **cross,** eleven feet high, containing a relic of the True Cross on which Christ died.

THE INTERIOR

From the porch, swing doors open into the narthex or vestibule. Here the visitor will undoubtedly find the best position from which a general idea of the plan of the Cathedral can be obtained. On the way towards the centre columns under the organ gallery, we pass on the left a **Holy Water stoup** above which are the words: *Asperges me Domine hyssopo et mundabor, lavabis me et super nivem dealbabor.* (Sprinkle me, O Lord, with hyssop and I shall be cleansed, wash me and I shall be whiter than snow). This is a reminder of the purity with which we should enter into the presence of God.

On the wall of the narthex almost opposite the Holy Water stoup there is a red marble cross in a circular frame of Hopton Wood stone. This is one of the **twelve crosses** whose erection on the walls of a church show that it is a consecrated building. No church may be so consecrated unless the building is free of debt. On the anniversary of the consecration (in the case of the Cathedral, June 28th) lighted candles placed before the crosses commemorate the event.

As we stand in the narthex between the two columns of Norwegian granite whose deep red colour recalls the dedication of the Cathedral to the Precious Blood, the whole plan lies open. Before us stretches the vast expanse of the nave. Beyond, rises the Sanctuary, the focussing point of the Cathedral, with the High Altar shadowed by its towering baldachino. Here the divine liturgy is daily rendered in its entirety and High Mass sung. Along the aisles and in the transepts the chapels also have each their altar of sacrifice where Mass is offered every day. This is the purpose of the building, the divine worship for which the Cathedral exists.

The **internal dimensions** of the Cathedral are :—

Total length - - - -	342 ft.
Total width - - - -	149 ft.

Height of the main arches - -	90 ft.
Height of the pillars - - -	60 ft.
Length of nave from the main entrance to the choir - -	232 ft.
Width of nave - - - -	60 ft.

The nave is the greatest in England. It can allow a seated congregation of two thousand to see without interruption all that takes place in the sanctuary, a deep gallery above the aisles providing accommodation for several hundred more.

Three domes rise above the nave, the central one reaching to a height of 112 ft. From the main arch hangs the great **Rood**, 30 ft. long, the work of Christian Symons. Symbols of the four evangelists decorate the terminals. On the reverse side of the Rood Our Lady of Sorrows is painted, texts from the *Stabat Mater* appearing in the extremities of the Cross.

The Columns of the Nave have had an eventful history. The eight monoliths of dark green marble which support the galleries were hewn from a quarry from which in A.D. 563 Justinian drew the marbles for the great basilica of Santa Sophia in Constantinople. The quarry had been forgotten for centuries when Mr. Brindley, guided by the glowing praises of Paul the Silentiary, a Greek poet of the 6th century, set out for the "land of Atrax" that holds "the fresh green stone of Thessaly," and there re-discovered the only quarry in the world that yields this marble. The Cathedral monoliths, quarried by hand, were among the first marbles to be drawn from the re-opened quarry. As the finished columns were being carried across the plains of Thessaly in the summer of 1897 they were seized by the Turks then at war with Greece, and for months were held as spoils of war. The withdrawal of the Turkish troops set free the marbles and two years later they were erected in the Cathedral.

Cipollino, the beautiful grey marble used both for columns and for decoration, comes from the Island of Euboea, where another ancient quarry was re-opened by Mr. Brindley.

A special feature of the columns, not only in the Nave, but throughout the Cathedral, is the beauty and diversity of their white **Carrara Capitals.** No two are alike and yet the harmony is perfect. The average time taken by two workmen to complete each capital was three months.

The Stations of the Cross. On the pillars of the nave are the fourteen Stations of the Cross, sculptured in Hopton Wood stone by Eric Gill. Titles remarkable for the beauty of their lettering indicate the subject matter. The Stations, an ancient form of Catholic devotion, sometimes called the Way of the Cross, are a memorial of the Passion of Jesus Christ. In each some incident, historical or traditional, of the Passion is portrayed so that the worshipper meditating upon each in turn passes in review the sufferings of Christ from His condemnation by Pilate to His Burial.

The object of the artist seems here to be to suggest rather than to depict the scenes of the Passion. These sculptures have aroused considerable interest, and students may be glad to know that Mr. Gill's cartoons for the series can be seen in the Department of Engraving in the Victoria and Albert Museum, South Kensington.

The Decoration

Though the structure of the Cathedral is finished, the decoration is but begun. The arches and the deep recesses of the domes will be radiant with colour when the scheme is completed. Then from the ground to the level of the galleries the walls will be encased in marble and the whole space above, to the highest point of the dome, will be covered in mosaic. Some idea of

the future beauty of the building can be obtained by the study of the three completed chapels, particularly that of the Holy Souls. There in miniature is the Cathedral as Bentley conceived it. A school of mosaic workers has been established in St. Edward's Tower, which will enable the decoration to be undertaken as funds become available.

We turn now to the study of the building in detail. The Chapels are clearly shown on the plan which forms the frontispiece of this Guide.

Stepping out into the nave and turning sharply to the left we pass, on the west wall, the **Statue of Saint Peter,** erected in memory of the Rev. Luke Rivington. It is a copy of the famous statue in St. Peter's at Rome. St. Peter is represented holding the keys in memory of the promise of Christ, " I will give to thee the keys of the Kingdom of Heaven " (*Matt.* xvi, 19). The alms box for Peter's Pence carries on an English custom already well established in the eleventh century, by which the faithful contribute systematically to the support of the Holy See.

On the **wall of the aisle** are two tables showing the communion of the chief pastors of the Catholic Church in England with the Apostolic See of Rome.

THE CHAPELS

The principal object in every chapel is the **Altar** on which Mass is offered. Each altar contains the relics of some saint, a custom dating from the early days of the Church, when Mass was said in the Catacombs over the tombs of the martyrs. At Mass, the priest, kissing the altar-stone, prays to God for pardon " by the merits of the saints whose relics are here."

Over the altar is an image of the saint to whom the chapel has been dedicated, in order that the memory of his noble life may inspire, and his prayers to God help us in our necessities.

Candles, once necessary for illumination, are now retained as symbols of joy and of the light of faith.

NOTE.—Visitors to the Cathedral during the fortnight preceding Easter will find the statues and altar pieces covered with purple cloth, for, from Passion Sunday to Easter, the Church, the bride of Christ, encourages her children to follow, day by day, the sufferings of Our Lord in the last weeks of His life. To do this the more thoroughly, all that would tend to draw the mind from other things is veiled. Even the figure on the Cross is hidden, until on Good Friday, the day of His death, the Cross is uncovered with impressive ceremony. Throughout that day of mourning it alone remains uncovered on the bare denuded altar.

The Holy Souls' Chapel

This beautiful chapel, one of the three completed in the Cathedral, is Bentley's most characteristic work. Every detail of the marble work and the enclosing grille was his design and the cartoons for the mosaics were carried out by Christian Symons in the closest association with him. The chapel is an epitome of the teaching of the Church on Purgatory. "The Holy Souls" is the name given to those of the dead who await in Purgatory their final purification before they can enter Heaven. They do not suffer unaided. United in the Communion of Saints they are helped by the living and the blessed dead. As Cardinal Newman expresses it:

> "Angels to whom the willing task is given
> Shall tend and nurse and lull thee, as thou liest;
> And Masses on the earth, and prayers in Heaven,
> Shall aid thee at the throne of the Most Highest."
>
> (*The Dream of Gerontius*)

On the right **above the two arches** stands Adam beneath the forbidden tree from which hangs the serpent, in his mouth the fruit "whose mortal taste brought death into the world and all our woe." The inscription in Latin "And as in Adam all died" is

continued on the opposite wall where the risen Christ stands upon the empty tomb between the words, "so in Christ shall all be made alive."

Opposite the altar a white-clad form accompanies the three children in the fiery furnace and Nabuchodonosor says "Lo! I see four men loose walking in the midst of the fire and they have no hurt, and the fourth form is like the Son of God" (*Daniel* iii. 92). This illustrates the teaching that those suffering temporal punishment hereafter will one day be with Christ.

The **altar piece** represents Christ enthroned. He wears a scarlet robe, the "dyed garment of Bosra" (*Isias* lxiii. 1) and shows His wounds, "They shall look upon Him whom they pierced" (*Zach.* xii. 10). On either side, Our Lady and St. Joseph intercede for the Holy Souls. In the lower corner on the left, the **donor of the chapel** kneels in adoration. She wears the habit of the Religious Order which she joined on her widowhood. In the corresponding corner on the right, her husband, Robert Walmesley, in whose memory the chapel was decorated, is seen clad in the habit of a tertiary or member of the Third Order of St. Dominic, kneeling before a representation of the Holy Face of Christ.

Over the altar piece the mosaic shows, on the left, the Holy Souls under the care of St. Gabriel, Angel of Death, passing from their purgation to where, on the right, St. Michael, the Angel of the Judgment, triumphant over the powers of evil, leads them into their rest. Over all is the text "Blessed are the dead who die in the Lord," and on the arch the prayer so entwined with the memory of the dead: "Eternal rest give unto them, O Lord, and let perpetual light shine upon them."

The marble **flooring** bears the Walmesley arms. A confessional occupies the space opposite the altar. It is used in the administration of the Sacrament of

Penance, instituted by Christ for the forgiveness of sins (*St. John* xx. 23). The internal arrangement is the same in all confessionals—the priest sitting in one compartment as in a tribunal, the penitent kneeling in the other. A grating permits communication. Confessions are heard in the Cathedral in most of the European languages.

Chapel of St. George and the English Martyrs

This chapel with its double dedication is of particularly English interest, balancing the chapels of St. Andrew and St. Patrick on the opposite side of the nave. St. George of Cappadocia is Protector of England, and for centuries our armies went into battle with the cry, "St. George for England." The English martyrs of the dedication are first, St. Alban, beheaded by the Romans in 286, and in the second place those heroic men and women, both clergy and laity, who under the cruel penal laws enforced against Catholics in England, suffered death for their religion in the 16th and 17th centuries. Relics of these martyrs will shortly be deposited in the chapel.

The **reredos** is diapered with the white rose of England, and St. George's Cross, red on a white shield, decorates either terminal. **On the wall** are inscribed the names of the soldiers and sailors who fell in the Great War for whom Chantry Masses have been founded in this chapel. The **altar steps** of Greek Pentelicon were drawn from the quarries which provided the marbles for the Parthenon at Athens.

Chapel of St. Joseph

Little of the decoration of this chapel has been accomplished as yet, but the altar is adorned with some particularly fine marble. The frontal is bordered with mother-of-pearl and lapis lazuli and round the main

panel is a mosaic of lapis lazuli and gold. The altar bears a tabernacle for occasional use. A silk veil covering the tabernacle and a lamp burning near, show when the Blessed Sacrament is present. Behind the altar is a triptych of St. Joseph, foster-father of Our Lord.

The statue of **St. Anthony of Padua** on the right of the aisle recalls the story that once when this holy Franciscan was studying the Gospels, the Child Jesus Himself appeared to him to bless and encourage his efforts. Candles are usually kept burning here by the devotion of the people, and near by, an alms box marked *St. Anthony's Bread* is placed for offerings which are spent on the poor. As the decoration of the fabric proceeds, this statue, like the others in the Cathedral, will be replaced by a mosaic of the Saint, statues being out of keeping with a Byzantine building.

On the left wall the mosaic of **St. Joan of Arc** by Anning Bell was given by the women of England in the year of her beatification. St. Joan, a peasant girl of Domremy, was called by God to the help of France. Having accomplished her mission in a series of brilliant military victories, she fell into the hands of her enemies the Burgundians and the English. After an unjust trial, Joan, aged nineteen, was burnt as a heretic in the year 1431. In 1919, close on five hundred years later, she was canonized by Pope Benedict XV.

The Chapel of St. Thomas of Canterbury

Thomas à Becket, Archbishop of Canterbury, to whom the chapel is dedicated, was murdered in his own Cathedral on December 29th, 1170, his defence of the rights of the Church against the encroachments of the civil power having roused Henry II against him. His tomb was one of the glories of England till it was despoiled by Henry VIII.

This chapel is the Vaughan Chantry. From the early ages of Christianity it was a pious custom to provide funds for the saying of Mass for some specified object on a certain day each year in perpetuity. Such a fund is called a chantry and the name is given also in common parlance to the chapel where the Masses are said. In this chapel the Chantry Masses are said for the repose of the soul of Cardinal Vaughan, the founder of the Cathedral. A **recumbent effigy** of the Cardinal by John Adams Acton faces the altar, but the founder's body lies at the missionary college which he established at Mill Hill. The Cardinal's **Red Hat** hangs over the statue, to remain there, according to the Roman custom, till it falls into decay.

A considerable contribution towards this chapel was made by the secular clergy of England, who venerate St. Thomas à Becket as their patron.

The Blessed Sacrament Chapel

The oil **lamp**, perpetually burning in accord with ancient rubric, indicates the presence of the Blessed Sacrament, for here in the Tabernacle the consecrated Host is reserved. The Catholic Church teaches that in the Blessed Sacrament, under the appearance of bread, Jesus Christ, God and Man, is really and truly present. Hence the honour paid to the Blessed Sacrament. Catholics genuflect on entering and leaving the chapel. It is the centre of private devotion in the Cathedral and silence is particularly enjoined on visitors. The sanctuary is enclosed by a bronze gilt **grille,** above which is represented "a pelican in her piety." The pelican is an ancient emblem of Our Lord in the Blessed Sacrament, so chosen because the bird was believed to have a special tenderness for her young, in time of stress wounding her own breast that her blood might nourish them.

Within the chapel the **Communion rails** of bronze gilt are adorned with enamelled plaques, showing the instruments of the Passion. At either end are the signs "Alpha" and "Omega," (A Ω) first and last letters of the Greek alphabet, signifying that God is the beginning and end of all things. These letters are repeated on the hanging lights. In an **aumbry** let into the wall on the left, the Holy Oils are reserved for anointing the sick, for Baptism, Confirmation and Ordination.

The **tabernacle** is a circular steel receptacle in a covering of silver gilt decorated in repoussé work in a design of wheat and grapes, traditional emblems of the bread and wine of the Sacrifice of the Mass. This casing can be seen only when the Blessed Sacrament is not housed within, for the tabernacle when in use is always veiled with silk coverings, varying in colour with the feast of the day. The tabernacle is lined with cedar wood. An inner veil of white silk is suspended from a gold rod by wedding rings bequeathed by ladies for the purpose. Each ring bears the name of the donor. **Funds for the decoration** of this chapel were collected by the Rev. Kenelm Vaughan, the founder's brother, in Spain and Spanish America, among the contributors being King Alfonso of Spain, and the Queen Mother, Maria Christina.

The Chapel of the Sacred Heart and St. Michael

This tiny chapel is in a recess to the left of the Blessed Sacrament Chapel. On the altar is a statue of the Sacred Heart, the gift of the Religious of the Sacred Heart and of children educated by them. On the frontal is a low relief of St. Michael. Note high up on the wall opposite the altar, a fine mosaic of the Holy Face by Christian Symons. This representation, of which we have already seen an example in the Holy Souls' Chapel, is commonly called the **Vernicle.**

According to tradition, a holy woman moved with pity wiped the Face of Our Lord as He journeyed to Calvary. By a gracious miracle the cloth retained the imprint of the Holy Countenance. The incident of the meeting with Veronica is commemorated in the sixth Station of the Cross.

The Organs

Crossing the Blessed Sacrament chapel we come out into the nave whence, looking down towards the main entrance, a good view is obtained of the fine **organ gallery** above the narthex. A lattice of carved oak screens the organ pipes from view. Below are two bronze gilt Angels.

Two organs are in use in the Cathedral, the Grand Organ in the narthex and the Small Organ in the apse. The Grand Organ, built by Henry Willis & Sons and consisting of four manuals and (when complete) of seventy-eight speaking stops, takes its place as one of the leading Cathedral instruments in the country. It has a particular form of "dual control" possessed by no other Cathedral organ in the United Kingdom, and in this way it may claim to a marked distinction among its peers. This dual control includes two consoles, one being incorporated with the organ itself on the gallery, the other being situated behind the High Altar in the apse. A distance of no less than 320 feet thus separates the two. The west-end or gallery console operates on the high pressure tubular pneumatic system. The other console has a full outfit of modern controls (i.e., tilting tablets, adjustable pistons, etc.). The connection with the grand organ at the other end of the Cathedral is effected by electricity, the two systems, pneumatic and electrical, being united "in parallel" at the organ itself. Thus the organist can play the grand organ from either end of the Cathedral, a facility which proves immensely useful in the control and direction of the Cathedral music.

Wind for the organ is supplied by two high speed rotary installations, electrically propelled, the low-voltage current for the electric action of the organ being derived from a motor-generator driven off the main shaft of the blower.

Full specifications of the organ and details of its component parts are obtainable from the Organist.

The Sanctuary

At the end of the nave, steps lead to the raised sanctuary. The marble flooring, remarkable for its beauty, is best seen from the galleries.

The **High Altar** is a solid 12-ton block of Cornish granite, uncarved and undecorated save for the five small crosses cut on its upper surface which mark its consecration, and the "sepulchre" or hollow in which are sealed some relics of martyrs. The stone itself can be seen only on Maundy Thursday and Good Friday, when the ceremonial stripping of the altar forms part of a very beautiful service. At other times the front of the altar is hidden by an antependium, or frontal, of the liturgical colour of the day, and the altar-table is covered with the three prescribed linen cloths.

The altar, 12 ft. long by 4 ft. broad, stands 3 ft. 5 in. from the ground. Three candlesticks stand on either side of the altar crucifix. They are of bronze gilt adorned with pear-shaped pendants of white opal. When the Cardinal Archbishop officiates at the altar a seventh candle is added behind the crucifix. It is difficult to realise that the altar crucifix stands 7 ft. 3 in. high and is so heavy that it takes five men to lift it. So beautiful are the proportions of the Cathedral and so well balanced the whole, that one is apt to underestimate the size of its various parts.

The **baldachino,** or canopy, which overshadows the altar is supported on columns of yellow marble from Verona. The vaulting is inlaid with mosaics of

gold decorated with lapis lazuli and mother-of-pearl. The **Metropolitan Throne** of the Archbishop of Westminster on the left, is modelled on the Papal Chair in the Lateran and was given to Cardinal Vaughan by the Catholic Bishops of England. On either side of the sanctuary are **stalls** for the Cathedral canons and chaplains, and seats for the assistants. They are of oak, inlaid with ivory and contrasting woods, to the design of L. H. Shattock. The **Foundation Stone** of the Cathedral is at the base of the pillar on the extreme left of the sanctuary. From Easter to Pentecost the tall **Paschal Candle** can be seen on the same side, marked with five grains of incense in the form of a cross, in memory of the five wounds of Our Lord.

The **galleries** on either side of the sanctuary with their fine arcading in marble and the tribunes in the apse are well worthy of attention.

Behind the altar, a bas-relief of Christ the King, carved in Hopton Wood stone by Lindsay Clarke, stands at the top of a flight of steps leading to the **retro-choir** in the apse.

The Lady Chapel

The chapel, as its name implies, is dedicated to the Mother of God : hence the predominance in the decorations of blue, the colour associated with Our Lady by long tradition. Behind the altar is a mosaic by Anning Bell representing **Our Lady with the Holy Child.** Around it are inscribed in Latin the words of the *Sub Tuum* : " We fly to thy patronage, O Holy Mother of God, despise not our prayers in our necessities." The golden *Ave* in the medallions on the walls recalls the Angel's greeting " Hail, full of Grace " (*Luke i*). In the deep niches at either side of the altar and at the entrance to the chapel are heads of the four prophets, Isaias, Ezechiel, Daniel and Jeremias, who foretold the Blessed Virgin's coming.

The first Mass in the Cathedral was said here on the feast of the Annunciation, 1903, when the chapel was opened for parochial use.

The reader who is not visiting the Crypt should turn now to page 19 *for the description of St. Paul's Chapel, the next on the plan.*

The Crypt

The Crypt, which is used as the private chapel of the Cathedral clergy and the Choir School, can be visited only with the permission of the Priest Sacristan. It is reached from the Cathedral through the Sacristies (not open to visitors) to the right of the Lady Chapel. Note in passing through the outer lobby, the **portrait** of **John Francis Bentley,** the architect of the Cathedral.

The Crypt is situated immediately under the High Altar. The Blessed Sacrament is reserved on the **central altar,** which is dedicated to St. Peter. Facing the altar is a curious **chair,** the first Metropolitan Throne of Westminster. An inscription gives its history: "This venerable relic served the purpose of the first Metropolitan Throne of Westminster; its lower part consists of an ancient faldstool used during penal times by the Vicars-Apostolic of the London district. The back part is the door of a saint's room—believed to be that of St. Philip Neri—brought from Rome by Cardinal Wiseman. The chair was first used at the old Pro-Cathedral of St. Mary's, Moorfields, and thereafter remained until the opening of this present church, at the Pro-Cathedral, Our Lady of Victories, Kensington."

In the deep recess opposite lie the bodies of **Cardinal Wiseman** (died 1865) and **Cardinal Manning** (died 1892). The central tomb, that of Cardinal Wiseman, was designed by Edward Pugin. It was erected on the Cardinal's first grave in Kensal Green and was moved here, when in 1907 both Cardinal Wiseman and Cardinal Manning were re-interred in the Cathedral. The bronze

effigy of Cardinal Manning is by John Adams Acton. Over it, as over Cardinal Vaughan's statue in the Vaughan chantry, and over Cardinal Wiseman's tomb, a red hat still hangs.

The Altar of St. Edmund, the last canonised Archbishop of Canterbury, is in the same recess. The mosaic by Christian Symons shows the Saint, driven into exile, looking back across the Thames as he raises his hand to bless the City of London.

On the walls of the crypt are four **relic chambers** screened with gilt metal grilles and red silk hangings. Among the most interesting relics are the Mitre of St. Thomas à Becket ; a piece of the hair shirt of the martyr, Blessed Thomas More, Lord Chancellor of England under Henry VIII ; and a portion of bone from the body of Blessed Oliver Plunket, Archbishop of Armagh, whose picture adorns the south aisle of the Cathedral.

Here we resume the survey of the South Aisle.

Chapel of St. Paul the Apostle

Above the altar a **triptych** of bronze gilt shows St. Paul bearing his sword, the instrument of his martyrdom. St. Paul is closely associated with London. His sword appears in the City Arms ; to him the first Cathedral in London was dedicated, for the present non-Catholic Cathedral of St. Paul's in the City stands on the site of an older Catholic Cathedral of the same dedication. This chapel is the Anstey Chantry. Mass is said here daily for the members of that family and their arms are displayed on the west wall.

At Christmas time the Crib is set up in this chapel. The three figures were designed and carved in wood by Lindsay Clarke.

Chapel of St. Andrew and the Saints of Scotland

A silver grille encloses the chapel. Blue and white, the Scottish colours, dominate the decorative scheme, while the thistle and St. Andrew's Cross, the **national emblems,** appear in many places. The cross, which was the instrument of St. Andrew's martyrdom, is conspicuous above the altar. On either side is the Apostle's prayer, repeated in the office of his feast: "O Precious Cross, which the Members of my Lord have made so goodly, welcome me from among men, and join me again to my Master, that, as by thee He redeemed me, so by thee also He may take me unto Himself."

Sculptured in low relief on the same wall on either side of the altar are figures of four of the principal Saints of Scotland—St. Ninian, St. Margaret, St. Bride and St. Columba.

For the **altar,** Scottish stone has been used, the table of Alloa marble being supported on pillars of red Peterhead with a base of Aberdeen granite. The crucifix is particularly striking, with its life-sized figure of Our Saviour in bronze, attached to a marble cross set into the wall. On the altar the inlaid candlesticks of bronze and enamel call for special attention.

On the opposite wall is a large **mosaic of St. Andrew,** in blue cloak and white tunic, his hands uplifted in prayer. His story is set out in the inscription: "Saint Andrew, Our Lord's first Apostle, a fisher of Bethsaida in Galilee, whom, with his brother Simon Peter, Jesus saw fishing and called them to Him saying, 'Follow me and I will make you fishers of men.' He preached the Gospel in Scythia and in Greece and suffered martyrdom on the cross at Patras in Achaia. His relics were translated to Constantinople and afterwards in part to Amalfi and Milan and to Scotland, where the city and cathedral of St. Andrew were founded by King Angus and St. Regulus. The Scots venerate

him as their Patron Saint." The side walls show views of these six cities connected with St. Andrew. On the **marble floor,** the waves and the fish are reminiscent of St. Andrew's calling as a fisherman. **Ebony seats** and kneelers inlaid with mother-of-pearl, complete the decoration. The chapel was decorated by the 4th Marquess of Bute.

Note on the wall of the aisle between this chapel and the next a wonderful piece of golden breccia marble.

Chapel of St. Patrick and the Saints of Ireland

Green is here the counterpart to the red and white of St. George's Chapel and the blue and white of St. Andrew's. The decoration is equally characteristic. St. Patrick illustrated the doctrine of the Trinity to the pagan Irish by means of the shamrock. As in the shamrock, he taught, there are three leaves, each complete in itself, yet the three forming one whole shamrock ; so in the Trinity there are three Persons each distinct and equal, yet one God. Hence the recurrence in the chapel of the symbols of the Trinity, the mother-of-pearl shamrock on the reredos, the interlaced pattern on the floor at the foot of the altar and the central design in the pavement.

In the niches round the chapel are the **badges of the Irish regiments** who fought in the Great War (1914-1918), and in a casket on the left of the altar lies a book containing the names of close on fifty thousand Irish soldiers who died during those years.

Many of the **marbles** used are of Irish origin, the Cork red and the Connemara green being easily distinguished. On the wall opposite the altar are two particularly fine panels of antique porphyry.

The pavement represents a Celtic cross. The chapel is protected by a white marble **balustrade** in which are introduced the shamrock of St. Patrick and the oak leaves of St. Bridget.

On the left wall of the aisle between the chapel of St. Patrick and that of St. Gregory and St. Augustine is the mosaic by Boris Anrep of **Blessed Oliver Plunket,** Archbishop of Armagh, hanged, drawn and quartered at Tyburn, on July 11th, 1681. He was the last to die for the Faith in England. A relic of the martyr is preserved in the crypt. His picture forms an appropriate link between the two chapels, for Blessed Oliver, a successor of St. Patrick in the See of Armagh, was an affiliated member of the Order of St. Benedict of which St. Gregory and St. Augustine were such illustrious sons.

The Chapel of St. Gregory and St. Augustine

Here are commemorated the Saints who in the fifth century evangelised England. The **reredos** of the altar shows in the centre :—

(1) Pope Gregory the Great, wearing the papal tiara. At his side is the dove, symbol of divine guidance.

(2) St. Augustine, sent by St. Gregory to this country. He was the first Archbishop of Canterbury.

In the smaller panels, from left to right :—

St. Paulinus, first Archbishop of York, 644 ; St. Justus, Bishop of Rochester, 627 ; St. Laurentius, successor of St. Augustine in the See of Canterbury, 619 ; St. Mellitus, Bishop of London, 624.

Above the reredos : St. Gregory sends St. Augustine and his companions to convert England. Higher still, the missionaries are received by the pagan Ethelbert, King of Kent, and his Christian wife, Bertha, with her chaplain by her side. Above the windows : St. Wilfrid of York, bishop and martyr ; St. Benedict, founder of the Benedictines, most appropriately placed in this chapel as spiritual father of the Saints commemorated ; and St. Cuthbert of Lindisfarne, carrying the head of St. Oswald. This relic was placed for safety in St. Cuthbert's coffin when the monks, carrying their treasures with them, fled before the Danes.

On the opposite wall next to the altar, St. Edmund, king and martyr, with the arrows of his martyrdom and the orb of kingship ; St. Bede the Venerable with book and pen ; St. Oswald, martyr king of Northumbria, bearing the sceptre and the cross.

Two **panels** in opus sectile are placed in the arches separating the chapel from the aisle. Near the Baptistery, St. Gregory in the market place of Rome sees the Anglo-Saxon child slaves and declares that they should be not " Angles " but " Angels." The mosaic was erected by the choir school of the Cathedral. On the opposite wall, the Judgment of Solomon forms an appropriate commemoration of the well-known judge, Henry Hawkins, Lord Brampton, who with his wife was the **donor** of the chapel.

A marble screen separates the chapel from the Bapistery. Over the apex of the arch are figures of St. John the Baptist and St. Augustine. On either side are the four rivers of Paradise, symbolising the waters of Baptism flowing from the Paradise of the Church and watering the world.

The Baptistery

The steps which lead from the chapel into the Baptistery, may not be used by visitors ; access is obtained from the narthex. The **bronze gates** were given out of the profits of the Cathedral Book Case by the ladies in charge of the pamphlets. The **font,** the gift of the Dowager Lady Loder, was made from Bentley's design. It has a circular basin 5 ft. in diameter, and for the convenience of the celebrant there is a projection containing a small basin of white marble. On Easter Eve, and again on the Eve of Pentecost, the baptismal waters are blessed with impressive ceremony. The **statue of St. John the Baptist,** a replica in block tin of that by the Danish sculptor, Thorwaldsen, is the gift of the third Marquis of Bute.

Coming into the narthex once more, the visitor passes the **pamphlet stand** or Book Case already mentioned. The publications of the Catholic Truth Society are on sale unsupervised, and it says much for the honesty of the public that such a method can be adopted with complete success. Over seventy-three thousand pamphlets are sold here annually. The Case contains a varied selection of twopenny pamphlets—doctrinal, devotional, liturgical and historical. The Gospels and other books of the New Testament are prominently displayed beneath an appropriate text from St. Jerome: *Ignorance of Scripture is ignorance of Christ.*

A list of the **Founders** of the Cathedral is placed in the main porch.

THE SERVICES

Full particulars of the feasts celebrated and of the liturgical services of the week will be found in the porch.

Over seven thousand Masses are said annually in the Cathedral. The list given on page 26 contains only those Masses officially arranged. The principal service is the High Mass sung every morning at 10.30.

The Divine Office is celebrated daily. It consists of psalms and passages from the Old and New Testaments, commentaries from the Fathers and records of the lives of Saints. Its daily recitation is binding upon every Catholic priest. Where it is possible to do so, as in Cathedrals and monastic houses, it is recited publicly.

The Music

A list of the music of the week is to be found in the porch.

The style of the Cathedral music is Gregorian and Polyphonic, with the addition of such modern music as is of a strictly liturgical and sacred character. One

special feature has been the revival of the works of the great English pre-Reformation composers. The Masses of Tye, Tallis and Byrd ; the *Cantiones Sacrae* of Peter Phillips ; the *Lamentations* of Tallis have all, among other important works, been brought to a hearing at the Cathedral.

The music is rendered by a choir of male voices. A **Choir School** for the boy choristers is established in the Cathedral precincts under the rectorship of one of the Cathedral chaplains.

DATES IN THE HISTORY OF THE CATHEDRAL

1884.	Feb. 19th.	Site bought by Cardinal Manning, second Archbishop of Westminster.
1895.	June 29th.	Foundation Stone laid by Cardinal Vaughan, third Archbishop of Westminster.
1902.	Ascension Day.	Divine Office sung and first Capitular Mass celebrated in the Chapter House (now called the Cathedral Hall).
1903.	Mar. 25th.	Lady Chapel opened for parochial use and old chapel of St. Mary's, Horseferry Road, closed.
1903.	June 6th.	In the Cathedral, *Dream of Gerontius* performed for the first time in London. Sir Edward Elgar conducted.
1903.	June 26th.	Solemn Requiem for Cardinal Vaughan.
1903.	Dec. 28th.	Solemn Celebration of Daily Mass and Office begun.
1903.	Dec. 29th.	Enthronement of Archbishop Bourne, fourth Archbishop of Westminster.
1908.	Sept. 9th.	Entry of the Papal Legate and opening of the Eucharistic Congress.
1910.	June 28th.	Consecration of the Cathedral.
1912.	Jan. 21st.	Return of Archbishop Bourne from Rome as Cardinal.
1929.	Apr. 23rd.	Solemn Mass in celebration of the Centenary of Catholic Emancipation.
1929.	Sept. 15th.	First Mass celebrated in the Cathedral Grounds.

HOURS OF SERVICES

The Divine Office is celebrated in the Choir of the Cathedral daily at the following hours :—

10.10 a.m.	Prime and Terce.
10.30 a.m.	Capitular High Mass, followed by Sext and None.
3.15 p.m.	Sung Vespers, Compline, Benediction.
6. 0 p.m.	Matins and Lauds (of following day).

Terce is sung in a side chapel whenever the Cardinal Archbishop pontificates. When the liturgy requires two HIGH MASSES, Prime begins at 10 a.m. and the Mass of the Feast is sung after Terce, that of the Feria or Vigil after Sext or None.

SUNDAYS

MASSES : 6.0, 6.30, 7.0, 8.0, 8.30, 9.0 Children's Mass with Sermon, 10.30 High Mass, 12.0 Low Mass with Sermon.
N.B.—Holy Communion is given in the Blessed Sacrament Chapel after each Mass.
The Mass at 6.0 is said in the Blessed Sacrament Chapel, and at 8.30 in the Holy Souls' Chapel.

EVENING : At 7.0 Compline, Sermon, Benediction.

CATECHISM and Benediction for Children at 3.30 in the Church of SS. Peter and Edward, Palace Street.

HOLIDAYS OF OBLIGATION

MASSES : As on Sundays. EVENING at 8.15, Devotions, Sermon, Benediction.

WEEKDAYS

MASSES : 6.0 (1st Friday only), 7.0, 7.30, 8.0, 8.30, 9.0 (in the Blessed Sacrament Chapel), 10.30 High Mass.

EVENINGS at 8.15 : Devotions, Sermon and Benediction.

CONFESSIONS are heard *at call* on any day, and on *Saturdays* and *Eves of Holidays* from 11.30 to 12.45, 3.0 to 6.0, 7.30 to 9.30. They can be heard in Dutch, Flemish, French, German, Hungarian, Italian and Spanish.

BAPTISMS and CHURCHINGS take place on *Sunday Afternoons* at 4.30 and on *Tuesday* and *Thursday Mornings* at 12 noon.

THE SACRAMENT of CONFIRMATION is administered on the 3rd Sunday of every month (except August and September) at the Church of the Sacred Heart, Horseferry Road, Westminster, at 5.0 p.m.

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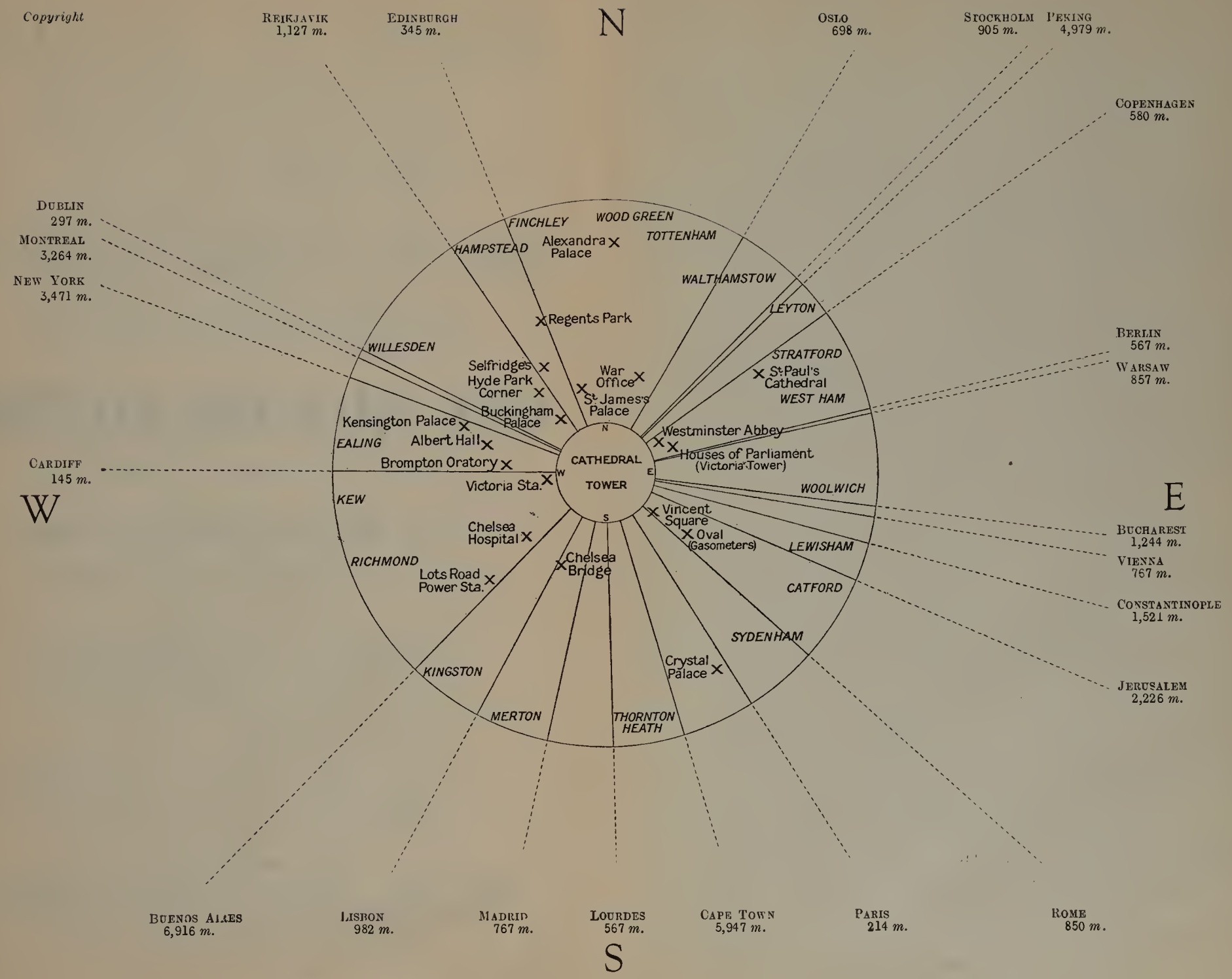
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